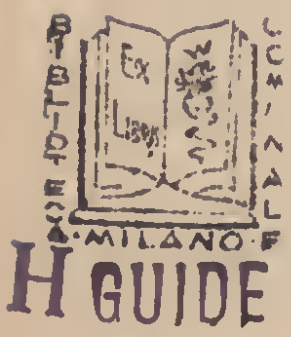
# PAGET'S

# ENGLISH GUIDE

## TO THE LAKES
## MILAN
## & ITS EXHIBITION 1906

USEFUL PHRASES & INFORMATION
IN ENGLISH & ITALIAN



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Sandows Muscular developer.


Milano - Tipo-lit. Rebeschini di Turati e C.

latter being the largest of the four and boasting most beautiful gardens.

The Isola Bella, which is nearer to Stresa is full of the most luxuriant vegetation. On the island is a very fine Palace containing many very beautiful paintings by celebreted artists.

The Island is noted for the wonderful laurels that flourish on it. Napoleon is said to have stayed on this Island shortly before he was engaged in the battle of Marengo.

This cluster of Islands are all so beautiful and attractive that it would be almost invidious to make a comparison among them, suffice it to say that perhaps the palm should be given to the Isola Bella, rightly named the « Beautiful Island ».

Leaving the Borromean Islands behind us and continuing our voyage up the lake, the chief places of interest are Luino, Cannobio and Locarno, the latter almost at the extreme end of the lake.

**Luino** is a picturesque town on the Swiss-Italian Frontier. The Church of S. Pietro is worth a visit, containing as it does many fine Frescoes.

The best Hotel is the Grand Hotel Simplon.

**Locarno** lies almost at the extreme North end of the lake, a quaint old town very Italian in character — possesses a most equable climate and is thus a favourite resort at all times of the year.

There are good Hotels and the English Church Service is held at the Grand Hotel.

About 40 minutes from the landing stage is the « Madonna del Sasso » a mountain some 1100 feet high.

The ascent can be made by a very wide and beautiful road that leads up to the summit. At intervals along the road are small chapels in the interiors of which are to be found various biblical scenes represented by life sized plaster figures.

At the top of the mountain is an old Franceseau convent with a celebrated old Chapel richly decorated in gold and stucco, and containing some very fine paintings. If the visitor prefers it, the ascent of the « Madonna del Sasso » can be made by the funicular railway.

Another excursion worth making is to the *Ponte Brolla* about one hour from Locarno. A picturesque old bridge that traverses the vortex of an abyss down which roars and foams a fine cascade making its way down through the cracks and crevices of the mountain and culminating in a foaming whirlpool at its base.

Principal steamboats belonging to Navigation Society of Lake Maggiore.

| Steamer | Horse Power |
|---|---|
| Verbano . . . . . | 500 |
| Regina Madre . . . . | 450 |
| Francia . . . . . | 450 |
| Elvezia . . . . . | 400 |
| Italia . . . . . | 400 |
| Sempione. . . . . | 300 |
| S. Bernardino . . . . | 250 |
| S. Gottardo . . . . . | 250 |
| Lucmagno . . . . . | 250 |
| Eridano . . . . . | 200 |
| Ticino . . . . . | 200 |

Time occupied by the steamers between the principal points of the Lake.

| | | | | |
|---|---|---|---|---|
| **Arona** | to Stresa or Isola Bella | Hours | —.50 | minutes |
| | » Laveno | » | 1.— | » |
| | » Luino | » | 1.50 | » |
| | » Cannobio | » | 2.10 | » |
| | » Locarno | » | 3.30 | » |
| **Laveno** | » Stresa or Isola Bella | » | —.30 | » |
| | » Cannobio | » | 1.— | » |
| | » Locarno | » | 2.15 | » |

The times vary slightly according to the steamer.

# LAKE OF GARDA.

This lake is the largest in Italy and possibly the finest. — Its length is about 38 miles and its greatest width 12 miles. It stretches from Desenzano on the West away up to Riva, an Austrian Frontier town.

The best way to reach the lake from Milan is to take the train to Desenzano on the Milan - Venice line - the journey occupying about 2 hours.

From Desenzano a Steamer is waiting to take passengers to the various resorts on the lake as far as Riva.

Leaving Desenzano the boat first calls at **Sermione** a quaint old town situated at the end of a Promontory. It was here the Roman poet Catullus lived, and there are still to be seen the ruins of his résidence. Beyond the ruins of an old 13th Century Castle said to have been built by the Scaligeri there is nothing else of interest to the Tourist.

NAVIGATION COMPANY

# LAKE of GARDA

## Head Office. MILAN

### Circular Trip I.

Milan - Desenzano - Riva - Arco - Mori - Ala - Verona - Milan or vice-versa.

Available 15 days. Fares { 1st class, Fcs. 38.95 / 2nd » » 29.55

### Circular Trip K.

Venice - Desenzano - Riva - Mori - Arco - Ala - Verona - Venice or vice-versa.

Available 15 days. Fares { 1st class. Fcs. 40.10 / 1nd » » 30.35

### Circular Trip L.

Bolzano - Gries - Trento - Rovereto - Mori - Arco - Riva - Desenzano - Milan - Verona - Ala - Rovereto - Bolzano - Gries or vice-versa.

Available 15 days. Fares { 1st class, Fcs. 53.95 / 2nd » » 40.75

### Circular Trip M.

Bolzano - Gries - Trento - Rovereto - Mori - Arco - Riva - Desenzano - Verona - Ala - Trento - Bolzano - Gries or vice-versa.

Available 15 days. Fares { 1st class. Fcs. 55.10 / 2nd » » 41.55

*Segue a pagina 106.*

The country around this end of the lake is extremely flat and somewhat recalls the flat landscape of Holland.

Leaving Sermione the boat strikes across the lake to **Salò** on the opposite shore and from here hugs the shore calling at the numerous small towns that are found at intervals all the way up to Riva. Salò is a pretty little town nestling in a small bay under the shelter of high rugged mountains behind it. Olive groves abound in this district and the olive oil of Salò is noted all over Italy.

After ten minutes steaming we come to **Gardone,** one of the favourite and most picturesque towns on the lake - it faces full South and enjoys a most excellent climate.

It is a very favourite resort of Germans, in fact almost as much German as Italian is spoken there. The Hotels are excellent and all facing the water — their gardens running along the water's edge — in many cases having terraces built out over the water which make delightful lounging places for taking a « sun bath » even though it be in the winter months.

From Gardone a little higher up the coast we come to Maderno, lying in the bend of a small bay — here one is struck by the number of Cy-

## Circular Trip N.

Meran - Bolzano - Gries - Trento - Rovereto - Mori - Arco - Riva - Desenzano - Milan - Verona - Ala - Rovereto - Bolzano - Gries - Meran or vice-versa.

Available 15 days. Fares { 1st class, Fcs. **59.95**
2nd » » **46.75**

## Circular Trip O.

Meran - Bolzano - Gries Trento - Rovereto - Mori - Arco - Riva - Desenzano - Verona - Venice - Verona - Ala - Trento - Bolzano - Gries - Meran or vice-versa.

Available 15 days. Fares { 1st class, Fcs. **61.10**
2nd » » **47.55**

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**P. S.** — The journey may be broken at any of the stations mentioned or stopping places on Laks Garda. Ths journey may also bs commenced at any of the railway stations or stopping places on Lake Garda mentioned in ths trep.

All ths circular tickets ars ohtainabls all the ysar round at all the Railway stations and stopping placss mentioned on the itinerarys.

Ths circular tickets **I**, **L** and **N** are also obtainable at Gondrand Frères, International Tourist officss, Galleria V. E. Milan, and the Circular Tickets **K**, **M** and **O**, at ths Railway Agency De Paoli (S. Marco, Procuratie) at Venice. The Circular Tickets **J**, **K**, **L**, **M**, **N**, **O** at ths offices of **E** Schwarz & Söhns Bolzano. The Tickets **N** & **O** at ths Agsncies Reifferschsidt & Co. and D. I. Biedsrmann at Meran, and ths tickets **M** & **F** at the officss of Schenker s Co. Munich (Bavaria).

## Combined tickets for Lake Garda.

Combined tickets for Lake Garda are oblainohls at the following offices. Cook & Son of London a Visnna. Hamburg-America Line Berlin (formerly Stangsns) Schenker & Co. Munich (Bavaria). Lissone & Zoon, Amstsrdam. Reifferschsidt & Co. Meran, Göteborg of Gotemburg (Sweden) and from the Foreign Railway Company Tourist offices, Gondrand Frères, of Milan (Galleria V. E.) and Cook & Son (Place Termini) Roms.

Thess ticksts give tbs bolder the option of breaking ths journey at any of the railway stations and stopping places of tbe stsamboats on the Lake of Garda mentioned in the itinerary.

press trees dotted about on the hills which slope up immediately behind the town.

Here the lake widens oat considerably and in the distance on the opposite coast one sees the snow capped moun tains that run in an almost unbroken chain as far as Riva.

Continuing our journey the boat glides along under the steep rocky mountain sides that come almost shere down to the waters edge, calling at various small villages that are to be found along the shore of the lake, such as Toscolano, Limone, Gargiano all surrounded by olive groves and vineyards, chiefly in terraces thàt are built on the mountain slopes at the back of the villages.

Upon approaching Riva (the end of our journey) one should note the wonderful road that borders the lake — it is cut out of the solid rock and must have taken years to build — winding as it does round the extreme edge of the mountain side, in many places there are tunnels through which the road is built — cut out of the immense rock that forms one side of the road.

From Riva one can walk along this wonderful road and most beautiful scenery is to be found in its many turns and bends. Let me warn the photographic enthusiast not to use his Camera along this road it being a military one belonging

to Austria and the use of the Camera is strictly prohibited.

The writer in blissful ignorance of this fact was surprised by a couple of Austrian soldiers when in the act of securing a most delightful snap-shot, and was marched up to the Sentry Station before the officer in charge, and it was only by assuring that worthy that the plate had not actually been exposed that the Camera escaped confiscation.

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# Excursion to St. Pellegrino

This is a most delightful spot situated about one hour (by electric train service) from Bergamo. It is a very favourite resort for tourists, the climate and surrounding scenery being all that could be desired.

There is a splendid park, and numerous avenues which afford pleasant and shady walks.

**S. Pellegrino** is famous both as bathing resort, and also for its wonderful mineral water springs, the Mineral water « Alcalina » of S. Pellegrino being one of the most efficaceous waters for various diseases affecting the kidneys, stomach, diabetes, etc. and one of the best table waters **S. Pellegrino** stands 1600 Feet above the level of the sea. There is an excellent Bathing Establishment where are to be found every form of medical bath, massage etc.

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# THE EXHIBITION

As many will know; the origin of Milan Exhibition arose with the idea of commemorating the opening of the Simplon Tunnel which considerably shortens the journey between England and Italy.

Not having sufficient space for the erection of the whole of the Exhibition in the Park, the authorities decided to divide it into two parts choosing the large space near the racecourse called the Piazza d'Armi for the other portion of the Exhibition.

We will first confine ourselves to that portion of the Exhibition situated in the Park.

The principal entrance is near the end of the Via Dante, near the Villa Vonwiller, another entrance is in the Via XX Settembre and a third near the Arco della Pace (Arch of the Peace). Entering by the main entrance we find ourselves in a large courtyard called the Court of Honour, the first building we come to on our right is the

## PISICULTURE GALLERY

where is displayed a most interesting show of Fishing tackle of every kind from the slender gut line to the more cumbersome nets and heavy gear for the deep sea and sea shore fishery. Here are also to be seen the various types of fishermen's costumes of both past and present times. Leaving these we come to the

## AQUARIUM

a very handsome and substantially built edifice with an upper story devoted to Ichthyological collections. One can spend a lot of time in this Aquarium with its vast and interesting collection of the inhabitants of the sea, many of them specimens peculiar to the blue Mediterranean. At the rear of the Aquarium is a Cooking school for demonstrating the numerous ways in which fish may be served at table.

Passing across the Court one comes to one of the most interesting buildings in the Exhibition namely an exact re-production of the great Simplon Tunnel; the accomplishment of which brought into play the full use and genius of engineering talent, and a work which before being completed unfor-

tunately caused the death of many brave workmen and others in the carrying out of their gigantic task.

A collection of Plans, Designs, etc. used in the boring of the Tunnel will give even the uninitiated some idea of the colossal work accomplished.

Close by here, one will notice the Arena; not actually a part of the Exhibition itself; altough it serves well for the display of various competitions, etc., and is at the same time a picturesque and lasting memorial of days gone by.

Opposite the Arena is the

NATIONAL FINE ARTS EXHIBITION

and when one thinks of the fame of Italy for everything artistic, one can well imagine what treasures of Art are to be found on view in this building. The works are arranged in groups of the different districts from which they come, among the most interesting being those of Florence, Siena, Perugia, Venice, etc., in fact one may say that in this building there is nothing that is not artistic or worth admiration.

After glancing in at the **Recreation Hall** which is erected in the centre of the National Arts Exhibition we come to

## THE ARCHITECTURAL HALL

which contains numerous models of buildings, theatres, etc. besides a quantity of Photographs, Plans, etc. in fact everything connected with modern Architecture, passing through an avenue of trees we come to the pavillions of

## INTERNATIONAL DECORATIVE ART

where are displayed the works of painters, sculptors, etc. of almost every nation. Each nation has a separate Hall allotted to it which are divided by small avenues. To the lover of Art these halls will form one of the chief attractions of the Exhibition.

In addition to the above there are also added exhibits by the Italian Goldsmiths Society and the Society for Promotion of Female Industries.

Almost facing the Recreation Hall is the

## CITY OF MILAN PAVILLION

an imposing building in which is to be seen a summary so to speak of the whole working of the City, a separate exhibit being made of each department among others of which is the Drainage System, Tram Service, Electric and other Lighting,

Water Works besides the Educational Institutions and Hospitals and the Milan Fire Brigade, near the Decorative Art Pavillion stands

THE MUTUAL BENEFIT SOCIETIES
and INSURANCE PAVILLION

a double fronted building in which is set fort everything connected with Mutual Aid, Co-operative and Banking and Insurance Societies.

Near to the City of Milan Pavillion stands the

SWISS PAVILLION

a building of two storeys containing on the upper one very interesting exhibits of the beautiful country it represents.

Leaving the Milan Pavillion and turning down the pathway past the Palace of Illusions and then bearing to the right we reach the

PAVILLION OF CANADA

shewing a very interesting display of products, etc. from that wonderful country.

The pleasure seeker will find endless amusements in this part of the Exhibition in the shape of Flying Boats, Toboggan; Journey to the North Pole, etc. besides countless Restaurants etc. and

Stalls that offer their own specialities either in the way of beverages or comestibles.

We now make our way to the Electric train station wich is almost facing the centre of the Decorative Art Pavillion; taking the train here we pass along an elevated railway about three quarters of a mile in length to the second portion ot the Exhibition and arrive at the landing station situated in the Square of Honour in the Piazza d'Armi.

Ascending two gentle slopes and a few flights of steps we reach the large courtyard called the Garden of Honour. Bearing to the left we come to the large

WORK GALLERY or INDUSTRIAL HALL

In which we find Venetian Glass Works; the Exhibit of the Italian Government's Tobacco Manufactory, a large Pavillion of an Italian Industrial Society, and many other interesting Industrial Exhibits. Crossing the main road we find on our left the

MOTOR BOAT EXHIBITION

where every thing of the most up to date description is to be found in the way of boats worked by motor power. Beyond this is and still on our left is the exhibit of the

GENERAL NAVIGATION SOCIETY OF ITALY

and a few other minor exhibits. Close by is the handsome

BELGIAN PAVILLION

which covers a very large area and comprises a most interesting show, in which Railways and Railway Locomotives figure largely. Next to this pavillion is the still larger

AUSTRIAN PAVILLION

with its peculiar Hunting Box situated in the extreme corner. Still following the main pathway we come to the two large

RAILWAY EXHIBIT PAVILLIONS

opposite which is the Post and Telegraph Pavillion and near by the Pavillion of South America.

The Railway Pavillion is of special interest, containing as it does about 5 miles of railways in running order, where every type of Locomotive and railway is to be seen.

Facing us is the

HEALTH PAVILLION

with its up to date show of every modern conveyance for the removal of the sick etc. as well

as Exhibits by the Red Cross Society and other Humane Institutions, in the corner facing this Pavillion is the

BRITISH PAVILLION

displaying many interesting exhibits from the Old Country; close to this is the

STREET OF CAIRO

so well known in every World's Exhibition that a description of it here is superfluous. Farther to the north we come to the

AGRICULTURAL PAVILLIONS

the centre building of which is devoted to the fire Brigades Exhibit. Passing the Swiss Chalet is the

FRENCH DECORATIVE ART PAVILLION

a remarkably handsome building with a very fine entrance, and inside is to be seen a wonderful array of the French art in the way of Tapestries, Gobelins, Glass, Metals, Wall Papers; Furniture etc. among many other extermely beautiful specimens of French Decorative work. Opposite this pavillion stands the

MOTOR CAR AND MOTOCYCLE PAVILLION

which is not to remain open after June 30 th.; but in which at present every novelty connected with

this branch of Sport and Industry is to be seen.

In the Northern Corner rises the

CARRIAGE PAVILLION

in which all kinds of Dog carts, Coaches; Phaetons, etc. are on view as well as Sledges; trolleys; perambulators, and travelling requisites are to be seen.

Our tour has now taken us round all the chief Exhibits and pavillions and we have not space here to describe the numerous side-shows and other smaller exhibits that abound at every turn in the Exhibition grounds.

Suffice it to say that the visitor will find abundance to either amuse or instruct him as his taste may feel inclined; and every building from an Architectural point of view is worth admiration for their beautiful lines and harmony in construction.

BIBLIOTECA COMUNALE MILANO

117165

16 DIC. 1954

| | |
|---|---|
| Two thousand | Due mila |
| Three thousand | Tre mila |
| One milion | Un milione |
| | |
| The first | Il primo |
| » second | » secondo |
| » third | » terzo |
| » fourth | » quarto |
| » fifth | » quinto |
| » sixth | » sesto |
| » seventh | » settimo |
| » eighth | L'ottavo |
| » ninth | Il nono |
| » tenth | » decimo |
| » eleventh | L'undecimo |
| » twelfth | Il decimo secondo |
| » twentieth etc. | » ventesimo ecc. |
| » the last but one | » penultimo |
| » the half | La metà |
| One third | Un terzo |
| » fourth | » quarto |

# Information regarding various public offices, etc.

## Baths: Swimming and Private:

| | |
|---|---|
| Bagno DIANA: 1 st class | Viale Monforte, 42 |
| » Ex Ville » » | Corso Vittorio Emanuele, 26 |
| » Annunciata | Via Annunciata, 9-11 |
| » Magenta | Corso Magenta, 22 |
| » Ticino | Via Filippo Argellati, 21 |
| » Tre Re | Via Tre Alberghi, 24 |
| » Centrali | Corso Vittorio Emanuele, 17 |
| » Le Terme: 1 st class | Foro Bonaparte, 68 |

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## THE LAUNDRY.

| | |
|---|---|
| Please send this washing to the laundress. | Vi prego di mandare questa biancheria alla lavandaia |
| I must have my laundry by Sunday without fail. | Io ho bisogno della mia biancheria per Domenica senza fallo. |
| Monday. | Lunedì. |
| Tuesday. | Martedì. |
| Wednesday. | Mercoledì. |
| Thursday. | Giovedì. |
| Friday. | Venerdì. |
| Saturday. | Sabato. |
| Here is the list. | Ecco la lista. |
| Shirts | Camicie |
| Collars | Colli |
| Handkerchiefs | Fazzoletti |
| Nightshirts | Camicie da notte |
| Pyjamas | Vestito da notte |
| Socks | Calze |
| Pairs of cuffs | Paia di polsini |
| Vests | Maglie |
| Under-pants | Mutande |
| Stockings | Calze |
| Chemises | Camicie da donna |
| Drawers | Mutande |
| Blouses | Bluse |
| Petticoats. | Sottane. |

## THE POST OFFICE.

| | |
|---|---|
| Where is the post office. | Dov'è la posta. |
| Are there any letters for me? | Ci sono lettere per me? |
| My name is..... | Il mio nome è..... |
| Are there any newspapers? | Ci sono giornali per me? |

| | |
|---|---|
| What time does the mail leave for France? | A che ora parte la corrispondenza per la Francia? |
| Germany. | Germania. |
| Russia. | Russia. |
| Austria. | Austria. |
| England. | Inghilterra. |
| America. | America. |
| Switzerland. | Isvizzera. |
| I want a 25 centimes stamp. | Vorrei un francobollo da venticinque centesimi. |
| id. 20 id. | id. id. venti centesimi. |
| id. 15 id. | id. id. quindici centesimi. |
| id. 10 id. | id. id. dieci centesimi. |
| id. 5 id. | id. id. cinque centesimi. |
| Has the mail arrived from abroad yet? | Non è ancora arrivata la corrispondenza dall'estero? |
| When will it arrive? | Quando arriverà? |
| I want to register this letter. | Voglio raccomandare questa lettera. |
| I wish to send a telegram. | Voglio spedire un telegramma |
| Please give me a telegraph form. | La prego di darmi un modulo. |
| How much is it? | Quanto costa? |
| I want a receipt. | Vorrei una ricevuta. |
| How long is this office open? | Fino a che ora è aperto quest'ufficio? |

## THE HAIRDRESSER.

| | |
|---|---|
| I want a shave. | Voglio farmi radere la barba. |
| The razor hurts me. | Il rasoio mi fa male. |
| id. is alright | id. va bene. |
| Trim my beard. | Mi tagli un po' la barba. |
| You may cut my hair also. | Mi tagli anche i capelli. |
| Not too short. | Non troppo corti. |

# A Short History of Milan

It may be of interest to the reader to be able to scan a brief history of Milan, a town which during the last decade has made enormous strides as a commercial centre.

Milan, the Mediolanum of the ancient Romans, lies in the very centre of a vast plain renowned for its fertility, and though there is indeed no great thorough-fare of Nature leading to it, which would explain why and wherefore such a situation, was chosen yet it appears that from pre-historic times there has ever been a centre of human activity here, primitive as the industry of those days may have been. There has never yet been a satisfactory explanation given of the origin of the ancient name, which seems to have been a corruption of some Gallic designation.

The first historical fact on record regarding the town is that the Romans entered and took pos-

session of it in 224 B. C.; but they only held it far a short time; for Annibal having crossed the Alps conquered the town five years after the Roman occupation and many of its inhabitants and their countrymen joined him on his march against their common enemy.

Some time later the Romans again gained possession of the city for in 290 B. C. it is stated that Diocletian erected fortifications round it, and there are some interesting ruins dating probably from that time still standing, namely the Columns of S. Lorenzo, supposed to have belonged to sump-

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tious public baths; for Milan had become a rival in greatness of Rome herself.

The city is of special interest to all Christians, since it was here that Constantine published his first laws of tolerance, in the year A. D. 312. The end of this century is marked by the governorship of Ambrogio, who by reason of his worth and his wisdom was cannonised after his death in 397 and became the patron saint of his city. His body now lies in the Cathedral.

This had been a period of prosperity for Milan, but it was soon to end for in the earlier part of the next century the Goths, Visigoths and Huns swooped down on the country and devastated the town time after time, until finally the Longobardi descended on the land, driving out the bands of marauders that infested the country and, though at the time they were little better than savages themselves, they soon settled down and became more civilized.

The name of « Lombardy » is of course derived from them. There was then a period of peace for the country, which lasted for two centuries.

During this time the country and cities flourished: the cathedral of the little industrial town of Monza dates back to these days; it was founded in 591 by Teodolinda, the good queen of King Agilulfo.

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At the end of the 8th century the wealth of the country and its cities turned the attention of Charlemagne to it, who invaded Lombardy and conquered it; and he and his successors regnied over it till in 899, when te Hungarians began making raids into the country and devastating it. They were however overcome by Otto I of Germany, who marched into Milan in 961, practically unopposed and was crowned first King of Italy.

Afew years later hall the principal towns of Lombardy rebelled and, in good Italian fashion, started fighting each other for the overlordship of the country; the result was that most of them were reduced to ruins. Emperor Frederic I of Germany, Barbarossa, taking this opportunity, invaded the country and reconquered it, reducing Milan to ruins and leaving only the bare walls standing. Now however all the conquered towns joined forces forming the Lega Lombarda and in 1169 drove out Barbarossa. He made a futile attempt to regain possession of it in 1174 but met with a decisive defeat.

Milan was rebuilt and the « Ticinello » canal brought up to the town, so-named from its connecting the same with the very important water-way of the « Ticino. » In 1183 peace was proclaimed between the Lega and the Emperor, and Milan again had a space of peace in which to regain its lost trade and wealth.

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The next name of importance, that is found in the history of Milan, is that of Duke Pagano della Torre, the founder of the great family of the Torriani, first made mention of in the year 1240. They were overthrown by their rivals the Visconti in 1277, but were reinstated in the year 1307, and they finally ousted the Visconti in 1311, when the latter were driven out and their palaces destroyed; the street in which they had stood was called « Via delle Case Rotte » and it still retains the name. The Dukes of Visconti were followed by the Sforza family in 1447. The first Sforza Francesco, caused the Naviglio to be built, restored the castle originally erected by the Visconti, built the Ospedale Maggiore and did much useful work towards furtherment of the towns interests. The most important of his successors was Ludovico « Moro », under whose reign two of Italy's greatest geniuses; Leonardo da Vinci and Bramante fostered science and art at the beginning of the 16th century.

Upon the death of the last Sforza King Charles V of Spain annexed the town to his crown and in 1546 the bastions now used as a promenade were erected. The next name of historic importance is that of Cardinal Carlo Borromeo, appointed Archbishop of Milan in 1565. His self sacri-

ticing work during the great plague, which decimated the population of the city during his time, so endeared him to his people, that after his deaht he was canonized as a saint. The identical wooden cross that he carried round with him at the time is still preserved in the Cathedral. His nephew Frederic succeded him in the year 1595 and is still gratefully remembered as the founder of the Ambrosian Library.

Until about this time the Chief Church of Milan had been the very ancient one dedicated to S. Ambrogio, built on the ruins of an old Roman temple of Diana and traces of the heathen element are still to be found in the building. It is certainly well worth a visit.

Milan next passed into the hands of the Austrians, in the year 1706, and there was again peace for the town till 1733, when King Charles Emanuel of Sardinia took and held it for 3 years upon which it again came to Austria and soon regained all its former wealth and glory; the Scala theatre was built at this period and Milan became one of the chief cities of the world in the province of art.

Napoleon I was the next conqueror of Milan and made it the capital of the new republic created by him under the name of « Cisalpine Gaul ».

On his being absent in Egypt the allied Russians and Austrians entered the town and were not expelled till the great general returned from the East in 1800. The new republic however ceased to exist in 1805, when Napoleon, then Emperor of France, was created King of Italy, and there was another space of peace till 1814, when Austria again gained the sovereignty of the town and kept till 1859, with the sole exception of the five months following the «Cinque Giornate» of March 1848. In 1859, thanks to Napoleon III, the Austrians had to relinquish the town, and Victor Emanuel and Napoleon entered on the 8th of June of that year midst a scene of enthusiastic rejoicings.

Here the troubled history of Milan ends, for it loses itself in the history of the Italian nation, and the town has become one of the most important centres of the United Kingdom of Italy. A statue of Napoleon commemorates the event, but it stands in the Palazzo del Senato, where but few are able to see it, though it is a most imposing piece of work and one of the finest examples of Italian art.

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# MILAN.

Milan is the commercial capital of Italy; and by far the most important of the Italian cities as regards commerce. It is situated some 30 miles south of Como, and can be reached either via the St Gotthard (via Lucerne) or Mt Cenis (via Turin) tunnels, the former route being by far the more beautiful and grand in scenery: in fact a more enchanting railway-journey than the one from Lucerne to Como it would be difficult to find anywhere. Milan is an important town to the tourist as from it there are lines running to the Lakes, Rome, Florence, Naples, Venice and Genoa.

The city was formerly enclosed by the Bastions, which are about seven miles in circumference, but so rapid has been its growth during the last decade, that it now spreads far beyond these massive boundaries, and is still growing apace. Every vacant piece of land is being bought up for building purposes to meet the ever increasing demand of the population, which now numbers some 600,000 inhabitants.

The boundaries were formerly all indicated by gates such as the Romans were so fond of building at the entrance to their towns, and which served

principally as a means of denoting the limits where the « Octroi » commenced. These gates still exist, but many are now found to be quite inside the town owing, as previously stated, to the huge developement of the city.

The « heart of the town » so to speak, is the **Piazza del Duomo** which is also the starting-point of all the electric trams, and it may be here mentioned that the electric tram service of Milan is one of the most perfect in the world.

Upon arriving in the Piazza del Duomo, which lies at the far end of the Corso Vittorio Emanuele, the first sight that meets the eye is the « Duomo » (Cathedral), undeniably one of the most beautiful and imposing Cathedrals in the world. Before taking the reader further we here pause to give a brief description of

## THE « DUOMO ».

Giovanni Galeazzo Visconti was the founder of this marvellous piece of architecture and began its construction in 1386. The place was not unknown to sacred edifices, no less than two churches and one pagan temple having been constructed on its present site, but they were either destroyed or met some similar fate until the present Cathedral

was begun, which after a space of nearly six centuries is not yet completed.

One peculiarity which cannot fail to strike the visitor at once is the enormous number of statues that adorn the building, and this is not to be wondered at, when it is remembered that there are some 2000 of these beautiful figures. The name of the original architect is not known and it is more than probable that there was more than one whose constructive and artistic talent was brought to bear upon the erection of this majestic pile. The beauty of the Gothic style is very striking when vewetake a glance at the wonderful perspective of the immense nave and its beautifully proportioned aisles. As one enters the whole of the interior is wrapt in semi-darkness, for the huge stained glass windows, of which those behind the choir are the most remarkable, transmit only very little light, and this only tends to enhance the grandeur of the whole. The entire building is of marble as is also the paving inside.

The Duomo has a central nave two aisles on either side of the former, and a cross or transverse nave giving the whole the form of a Roman cross.

The roof is supported by 52 columns which are

decorated above with Statues the work of F. da Modena. The vaulted roof was painted to resemble carved stone work, but has been effaced by time. The paving is marble-mosaic. In the interior of the Cathedral there is a facade backing the front wall which is well worth noticing.

It consists of two huge monoliths of red granite supporting a central balcony, on which stand again two statues; this is the only case in which other stone tham marble has been used. On the balcony is the sarcophagus of the Archbishop Ariberto d'Intimiano and the two statues above are consecrated to the memory of the Archbishops Ottone and Giovanni Visconti besides there are monuments of other great men of the Catholic clergy here; the whole is by Bambaja. The greatomb the right going round is that of S. Giovanni Buono and very highly decorated. Following it is the altar of « La presentazione della Vergine al Tempio » that is to say: The presentation of the Virgin at the Temple. The bassreliefs are by Bambaja with the exeption of one modern piece of work by Tantardini. There is then a rather gruesome statue on the left of this: that of S. Bartholomew, showing the saint after being flayed with his own skin over his shoulder, it is a very realistic piece of sculpture, but better

suited to a hospital or lecture-room than foa place of worship. The visitor will be now standing in the transverse nave, and it will be a good position to get a view of the vaulted roof. Looking upwards and towards the altar of the Virgin the beautiful work of the roof can well be seen. Immediately before the altar of the Virgin in the transverse nave there is an immense candelabra of bronze, with seven arms and profusely decorated. The Virgin bore the name of « Incoronata » from being crowned with a golden crown and bearing a jewelled necklace, but these pieces of jewellery were stolen in 1905. The Ciborium with eight bronze columns, eight angels and a figure of the Redeemer is the work of Pelizzone and dates from 1590. The altar is by Pellegrino Tibaldi, and was presented to the cathedral by S. Carlo Borromeo. There is a sacred nail kept here in the apsis in a vessel of rock crystal; it is supposed to have been brought from Palestine by the Empress Helena.

In the choiron the left there is the Archbishop's throne and three files of carved pews representing scenes from the life of Jesus Christ, by Paolo di Gazii. The chief vestry is behind the choir, and the door leading to it is beautifully carved; it is the work of a German whose name has been lost; it is one of the most valuable pieces of work in

the cathedral in Gothic style. The treasure numbers many extremely valuable works of art in gold and silver, and should be visited. The baptismal font in red Egyptian porphyry is one of the basins of the ancient Roman basins of the baths of S. Lorenzo,

No visitor to the Duomo should miss the view from the roof of the cathedral, for it is here that the wonders of the decoration are truly appreciated. The visitor is recommended to go to the top of the chief tower (entrance 25 centimes, one person alone is not allowed to ascend, there must be atleast two). The panorama on a fine day is one never to be forgotten: standing facing the Alps on the left towards S. W. lies Monte-Viso; further off Mont Cenis, and between these somewhat below them Superga; then follow Mont Blanc Gtera S. Bernard, Mont Rosa and further on the peak of Monte Cervino besides the Bernese Alps, St. Gotthard, Spluga and Oertler can be seen. The Cathedral of Pavia may also be seen in very clear weather. The view certainly presents one of the finest panoramas in the world.

There are Several churches which are well worth a visit, they are the following:

**S. Satiro** (Via Torino). Founded in the 9th century and rebuilt by Bramante in the 15th; the

frieze and medallions of childrens'heads are by Caradosso.

**S. Maria delle Grazie** (Corso Magenta). A convent church of the 15th century begun by Count Gaspare Vimercati in 1465 and finished by Duke Ludovico il Moro. The architects were first Jacopo Sestio and Bramante, the latter built the choir and cross-aisle and the cupola, all richly ornamented in terracotta. There are paintings here by Bugiardini, Gaudenzio Ferrari, Bambaia and others. The most important and interesting work to see is in a separate building, in the old Dominican refectory the « **Cenacolo di Leonardo da Vinci** » and should certainly not be missed. It represents the last supper, when the Lord said « Verily I say unto you one of you shall betray me » and the expression the great artist has given to the face of the Lord is a marvellous example of his talent. The picture is renowned all over the world.

**Basilica di S. Ambrogio** (Piazza S. Ambrogio). This church was founded by S. Ambrogio as the name indicates, on the site of an ancient Roman temple of Diana (it is also said to have been a temple of Bacchus). The church is a most important and interesting monument of Milanese art and of the Christian religion : for it was here Augustine of

Ippona first received instruction in the Christian faith and his baptism, and here also that S. Ambrogio refused admittance to the Emperor Theodosius accused of being the author of the massacre at Thessalonica.

In the IV chapel, that of S. Savina, there is a remarkable bass-relief dating back to H. D. 300. The high altar is very remarkable and is a relic of the 9th century. There are very interesting objects to be seen in the vestry, such as for instance a cross of the 12th century, two ostensories of the 15th century and a chased cup of the sane date. The frescoes in the I chapel are by Luini and Ferrari. The VIth chapel, in Baroque style, is dedicated to SS. Vittore and Satiro, whose remains lie in the vault below. The baptismal chapel is well worth notice, as is also the pulpit, the latter was restored in the 14th century having been ruined in the 12th; it stands at present on an old Christian stone coffin.

**S. Maria presso S. Celso** (Corso S. Celso). An interesting church of the 15th century: the frescoes of the cupola are by Appiani, the « Baptism of Christ » behind the high altar is by Gaudenzio Ferrari and the S. Jeromea bove the II altar on the right is by Bordone. There is a wonderful chased vessel to be seen in the vestry which is the work of Benvenuto Cellini.

**S. Lorenzo** (Corso Ticinese). The most ancient church in Milan, entrance to it is below the ruins of the columns of S. Lorenzo, they are probably the remains of ancient Roman public baths. The building is extremely plain but for the antique mosaic work in the chapel of S. Aquilino offers little else of much interest.

**S. Eustorgio** (Piazza S. Eustorgio). Originally dedicated to the « Three Wise Men of the East », whose relics were supposed to have been kept here, but were taken away by Frederic Barbarossa to Cologne in A. D. 1162. The church was founded in the IVth century, it was transformed into Gothic style in 1278, and underwent a further change into Baroque style in 1600. The front dates only from 1862. There are three naves in this church. Over the high altar there are bass-reliefs representing the « Holy Passion » by Donatello. The frescoes in the II chapel are by Fiammenghino, whereas those in the VII chapel are by an unknown artist; this chapel is known as that of the Torriani; the chapel of the « Three Wise Men of the East » should not be overlooked, it contains a sarcophagus in which their relics rested before they were taken to Cologne; the bass-reliefs here are by Luini and Bramantino and date back to 1347. In the vestry there are pictures by Pro-

caccini, Crespi and a fine « S. Jerome » by Borgogne.

**S. Maurizio** or **Chiesa del Monastero Maggiore** (Corso Magenta). Built by Dolcebuono, a pupil of Bramante (1503-1519). Note the « Flagellazione di S. Caterina » by Luini; the large picture over the high altar represents the adoration of the « Three Wise Men of the East » painted by B. Luini. Behind the high altar is the choir of the monks, the frescoes and medallions are by B. Luini and Borgognone respectively.

**S. Maria della Passione** (Via Conservatorio). Built in the 16th century by Christoforo Solari. « The Last Supper » in the transverse nave is one of Gaudenzio Ferràri's best works, the frescoes in the vestry are by A. Fusino.

**S. Nazaro** (Piazza S. Nazaro). The great fresco of the martyrdom of S. Catherine is the finest work of Bern. Luini. The Gothic wooden altar should not be missed and on the left of the visitor entering the old Swiss windows are worth attention.

**S. Giorgio al Palazzo** (Piazza S. Giorgio). The paintings: « S. Jerome » by Gaud. Ferrari in the first chapel and the frescoes in the III chapel comprising: the « Burial », the « Coronation » (above the altar); the « Flagellazione » and the « Ecce Homo »

on either side; and finally the « Crucifixion », all by Bern. Luini.

**S. Maria del Carmine** (Ponte Vetero). A « Madonna » by Luini is well worth a visit and also the tablet by Bramante.

**S. Marco** (Piazza S. Marco). A Gothic church (1200-1300). There are paintings by Procaccini, Crespi, Campi and Palma to be seen here, and the Gothic tomb of Lanfranco Settala; the chapel of the High Altar is by Albertolli.

**S. Simpliciano** (Piazza S. Simpliciano). A church in Roman style, which has passed through many changes; the Coronation of the Virgin by Borgognone, is worth noticing, likewise in the choir the heads of children by Luini.

**S. Maria Incoronata** (Corso Garibaldi). A Gothic church built for the wedding of Francesco and Bianca Sforza; this is the reason that there are two naves in this church, they are supposed to represent the two lives which were joined there. The tombs of the Archbishop Gabriele Sforza and Tollentino (1517) are to be seen here.

**S. Alessandro** (Piazza S. Alessandro). Built in 1602 by Lorenzo Binago. It is certainly the most highly decorated church in Milan and is of interest being a copy in minature of S. Peter's in Rome. It is one of the smaller churches, but well worth a visit.

**S. Eufemia** (Piazza S. Eufemia). A V century church but recently restored. Note a « Virgin Mary » in the III chapel on the left and beside this « S. Paul » a magnificent creation of the XVI century richly gilt. The decorations shew traces of the Baroque style both in - and outside the church.

**S. Vittore** (Via S. Vittore). One of the very oldest churches in Milan but it was restored by Galeazzo Alessi in 1522 and thus has lost much of the antique it is rich in Stucco-work and paintings by Procaccini, Moncalvo and Crespi.

On leaving the « Duomo » the visitor will find the arcade called « Galleria Vittorio Emanuele on his right. It was built by an English company called « The Milan Improvement Company », who went bankrupt over it though the municipality, the present owners have found it to be a goldmine. The English arms are to be seen in mosaic under the dome. It is one of the centres of Milanese life, and is flocked with people both in and of season. The principal shops are to be found here and it is the meeting place of all theatrical and musical persons of real and would-be importance. Passing through the « galleria » the visitor comes upon the « Piazza della Scala », with the famous statue of « Leonardo da Vinci » before him, the « Palazzo Marino » on his right, and the Scala theatre on

his left. The monument is worthy of the great man it commemorates, but the passer-by cannot help making a mental comparison between unwashed loafers occupying the seats surrounding the monument, and that great genius in whose honour the statue was erected, and to say the least that comparison is not complimentary to the present generation of Leonardo's countrymen.

## THE « PALAZZO MARINO ».

The « Palazzo Marino » is the seat of the Town Council and contains also the municipal offices. It was built by the architect Galeazzo Alessi for Tommaso Marino, a rich Genoese, who later received the title of « Duke of Terranova »; he was however unable to have it finished and it was sold to a private person and later was acquired by Maria Theresa, since which time it has remained government property.

The Palazzo has four beautiful facades, which are worthy of notice. The courtyard should be visited and also a fresco viz: « Psyche » by Semini, restored in 1873, in the great hall.

## THE « SCALA » THEATRE.

The « Scala » theatre was at the time of its construction (1778) the largest theatre in the world;

it can seat 3600 persons. It received its name from a church that stood on the same site, which was named « S. Maria della Scala » after Bernabò Visconti's wife who founded the church and whose maiden-name was Scala. The size, style and decoration are magnificent, and to have sung at the Scala of Milan is a good recommendation to any opera singer.

## BRERA.

Passing down the via G. Verdi the visitor will reach the « Palazzo di Brera » in via Brera, which contains a magnificent picture gallery, an observatory, a library, a collection of coins and an Academy of Fine Art.

The grand courtyard, containing a beautiful statue by Canova in commemoration of Napoleon I, will without a doubt be much admired. There are many statues in the quadrangle to the memory of some of the most important men of Italy.

The Library comprises 300.000 volumes, 2500 autographs and 1600 manuscripts (in round figures); it was founded by Maria Theresia in 1770 and her picture is to be seen in the hall where the autographs are kept.

The numismatic collection contains about 50.000 coins and medals, many of which are of great value.

— 443, Abraham's sacrifice, by Yordains. — 401, Boscaglia, by Gasp. Poussin.

Sala XI: 456, Virgin and Saints, by Domenichino. — 463, Jesus and the Woman of Samaria, by Ant. Carrache.

Sala XII: Busts of Manzoni, by Strazza; and of Hayez, by Argenti.

The other halls contain modern paintings, sketches antique models and works in the Renaissance and modern styles. — In Sala XX there is a Virgin by Canova, and the three Graces and Amor by Thorwaldsen, which should be visited; these halls are however only open in summer.

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The visitor should now take the electric tram for the Porta Volta and visit the « Cimiterio Monumentale », an interesting cemetery with thousands of most beautiful monuments (closed from 12-2). It was planned by Maciacchini and opened in 1866. The centre of the entrance building is by Famedio, and the bodies of many of Milan's most eminent men lie here. The numerous monuments make up a regular museum of modern Italian sculpture; in the centre lies the « Ossario », in Roman style and with a Gothic tower; at the far end of the cemetery there is crematory presented to the town

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by Keller, a Swiss, in 1876 which was enlarged in 1896; the building is open to visitors.

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From here the visitor should go back to the town and the tram will deposit him in the « Via dei Mercanti », on the rigt hand of which is the very interesting « Piazza dei Mercanti » or Merchants' Square an exquisite piece of the antique building of Milan.

The « Palazzo dei Giureconsulti », lately used as a temporary telegraph office, lies in the Via dei Mercanti and was originally one of the law-courts. The « Torre dell'Orologio » (the clocktower) stands close by; it was erected in 1272 by Napo Torriani. In a niche at the foot of the tower there is a statue of Phillip II of Spain.

The « Palazzo della Ragione », another ancient law-court, in the Piazza dei Mercanti, is another remarkably fine old house; it was built by Oldrado Grossi da Tresseno, the first Mayor of Milan (1228-1233); a bass-relief commemorates the builder and tells of religious persecution in his days. At the back of this are the « Scuole Palatine » (the larger of the two buildings) and the « Loggia degli Osii. » The former was built by Vinc. Seregni in 1564 and was the school of the sons of the noble

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CAMINADA G. & Co., Corso Vitt. Eman., 8.

families; the latter is now the seat of the Milan Chamber of Commerce.

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Not far from here, passing down the Via Cesare Cantù is the « Bibliotheca Ambrosiana » founded by Federico Borromeo, whose statue stands in front of it.

The Library contains a valuable collection of manuscripts; amongst others a fragment of a Homer of the VIII century with miniatures; a Virgil which once betonged to Petrarca with his own marginal notes, parts of the Bible translated by Ulfilas, the manuscript of the « Divina Commedia » dating back to the first half of the XIV century, and the farfamed Codice Atlanticus of Leonardo da Vinci. In another room there are autographs of Ariosto, Tasso, Lucrezia Borgia, S. Carlo Borromeo, Galileo and S. Alfonso dei Liguori. In the neighbouring rooms there are bass-reliefs by Thorwaldsen and fragments of the monument to Gaston de Foix; a bust of Lord Byron also by Thorwaldsen; Amor by Schadow, frescoes by Bernardino Luini and old Roman mosaic work.

On the first floor there are valuable gilt bronzes of modern Milanese artists, and several paintings of which may be mentioned: The Adoration of the

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Wise Men of the East, by Luca di Leida; busts of Canova and Thorwaldsen by the artists themselves; a very quaint Egyptian marble representing a leopard with its cubs; a Madonna by Carlo Dolci; and portraits by R. Crespi, etc., etc.

The « Pinacoteca » or picture gallery has seven rooms of paintings by the most famous artists of the world; such as Sovaldo, Bottiecelli, Leonardo da Vinci, Raffael, Durer, Boltraffio, etc.

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From here it is only a short distance to the Palazzo Reale, the residence of the present King when in Milan. It lies on the south side of the Piazza del Duomo. (Open to visitors on Thursdays and Sundays from 10-4).

Before the X century the seat of the Consuls arose on this site and later the Visconti had their court-palace there, which was later embellished by Franccseo Sforza. In 1771 the Archduke of Austria had the whole rebuilt by Piermarini. The walls of the halls are adorned with paintings by Italy's most renowned painters, and the large hall is most remarkable for the splendour with which it decorated, the Caryatides being renowned. The Clock tower in the back-courtyard in 1336 and was then, the only one in Milan; it was built under the reign of Azzo Visconti and one of his

successors Gian Maria Visconti was stabbed at its foot.

One of the chief places of interest is the museum in the Palazzo Poldi-Pezzoli (Via Morone, a bye-street of the Via Alessandro Manzoni). The Palazzo was built by the Poldi-Pezzoli family, restored in 1855 by Balzaretti and again in 1882 by Simone Cantani; the museum in the Palace was left to the city by Cav. G. G. Poldi-Pezzoli d'Albertoni in 1879.

In the first hall on the ground floor there is a plaster group by Lorenzo Bartolini and the bust

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of the founder's mother by the same sculptor. Two busts by the same. The one is the sculptor Bartolini and the other the engraver Toschi. There are also antique furniture and carpets, etc. In another room there are paintings and portraits by Ghislandi and Spagnoletto, an old Roman mosaic and very valuable vestments of the VIII century. On the first flight of steps there some fine heads of children in bronze (XVII century) which should be noticed, formerly in the church of S. Eustace in Milan. In the vestibule and antichamber there are medallions of four Emperors in marble and paintings by Induno, Pogliani, Fortuny and Cremona, etc., in a room on the left, the so-called « Sala Verde », there is a painting by Ribero (Spagnoletto) and others by Tiepolo, a chess-board of Barnabò Visconti (1574) and in the Boardroom, the antechamber and the yellow hall there are modern and antique paintings, decorations in wood, bronze porcellaine and a large inlaid clock with pendulum of the XVII century. — The golden hall was designed by Bertini. The fire place dates back to the IV century and there are here beautifully carved pieces of furniture, carpets and porcelaine of great value. It would take too long to detail all the works of art in this hall; it will suffice to say that there are numerous works in Filigree, bronze,

agate glass etc.; of the XVI & XVIII centuries to be admired here. However the following should not be overlooked: 156, Madonna and Child, by Botticelli. — 157, Portrait of his wife, by Pier della Francesca. — further also a Virgin by Boltraffio, and another by Pinturicchio. — In a smaller room leading off from the Sala d'Oro (Golden Hall) there are pictures of the Dutch, Flemish and German masters of the XVI & XVII centuries. In the Sala Nera there is the masterpiece of Bartolini (488, Faith in God.) and 473, S. M. Magdalen, by Luca Signorelli. — 464, S. Catherine, by Borgognoni and others. — The Gabinetto Dante should also be visited; it contains paintings by Bertini, furniture designed by the same, Saxon and Wedgwood china and Murano glass. — The Sala degli Specchi or the 'hall of mirrors' contains some very fine examples of the Brescian school of the XVI century. — Above all the Sala dei Vetri di Murano should be carefully gone through, for it contains probably the most perfect collection of Murano glass. — The Sala Perugino (577, Samson and Delilah, by Boltraffio) the Gabinetto dei Veneti (The Murano school of the XV century, amongst which note the Madonna with the sleeping Child, by A. Mantegna), and the Sala dei Lombardi should also be visited. Besides these

there is a room in which a collection of antique arms is exhibited.

## THE « CASTELLO ».

This very interesting old castle, round which the wars of many centuries have raged, was erected by Galeazzo II Visconti, in 1368, it was besieged, taken and left a ruin in 1450 by the republic of S. Ambrogio, but reconstructed by the Sforza family. At one time it was surrounded by bastions and a moat, but these were done away with at the command of Napoleon I, who used the castle as barracks. The principal parts of the castle are the following:

The « Torre del Filarete », facing the town; the « Corte Ducale », formerly the palace of the Sforza family, the « Rocchetta » with the tower of Bona di Savoia, the wife of Galeazzo Maria Visconti, who had the tower built about 1470; the « Museo del Risorgimento », the « Museo Archeologico » and the « Museo Artistico », in which there are paintings by some of the most renowned artists such as Antonello di Messina, Sodoma, Correggio, Moroni, Van Dick, Potter and Hayez. Near the « Castello » is the « Arena » built at the command of Napoleon in 1805, which can hold 30,000 spectators. It is used for skating in winter.

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At the opposite end of the gardens behind the castle is the « Arco della Pace », also founded by Napoleon, in 1806, designed by Canova and finished in 1836 under the Austrian dominion.

There are besides the museums already mentioned the following less important ones, all of which have some very good pictures:

Esposizione di Belle Arti, Via Principe Umberto.
Museo Civico di Storia Naturate, Corso Venezia (Giardini Pubblici).
Palazzo Borromeo, Piazza Borromeo.

The folloving are some of the best known buildings which one would do well to take a look at:

Palazzo di Giustizia, Piazza Beccaria (1605).
Villa Reale, Via Palestro.
Palazzo Bagatti Valsecchi, Via San Spirito.
Palazzo del Senato, Via Senato (Statue of Napoleon the III).

# MONZA.

This town, which is situated about 10 miles from Milan, has lost much of its importance since the ever to be regretted assassination of the late King Humbert, which took place there close to the Royal palace. It is a large market town (The market is held every Thursday) and there are a good number of carpet-and hat-factories there.

The late King Humbert spent several months every year at the Royal palace enjoying the quietness and beauty of the Royal park in which the palace stands. This park covers some 10 miles of beautifully wooded land, where one can enjoy a quiet ramble through the many shady lanes and walks to be found in its confines.

It is a favourite resort of the Milanese on Sundays and holidays, and the electric trams which start from the Cathedral square every $^1/_2$ hour, put one down at the entrance gates of the park.

After a stroll round the grounds one will find an excellent Hotel restaurant called « Albergo

Sport » almost immediately outside the park gates, where the visitor can lunch or dine as well as anywhere in Italy. It is quite one of the best establishments outside Milan and has earned itself a good reputation amongst visitors for cleanliness, comfort and a good cuisine.

A very pleasant afternoon can be spent by paying a visit to Monza the air being quite an invigorating change from Milan.

## THE DUOMO.

This stands at the back of the main street (Via Italia). It was founded by Queen Teodolinda and a bass-relief of the Queen is to be seen over the entrance to church, which was rebuilt in the middle of the XIV century.

The chief point of interest in connection with the Cathedral is the famous Iron Crown kept there, which was used for many years at the coronation of the Lombard Kings. Not only for this reason is the crown of interest, but it is also said that a portion of the inside of it is made from nails taken from our Saviours Cross. The Iron Crown may be viewed on payment of a small fee, and is carried once a year round the town in a solemn religious procession.

The Royal Palace, now no longer used by Royalty, is a fine building and was erected in 1777.

MONZA

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## THE CERTOSA OF PAVIA

(Carthusian Monastery)

This excursion is one of the most delightful to be made in the vicinity of Milan, and requires only half a day; you may either go by train or by the old-fashioned steam tram, which starts from the Porta Ticinese every two hours. The line follows the main road to Pavia as fas as the Torre del Mangano and passes the village of Binasco, where there is a castle, in which Filippo Maria Visconti (Duke of Milan) in 1418 out of pure jealousy had Beatrice di Tenda condemned to death.

The Certosa was a Carthusian monastery which was founded by Gian Galeazzo Visconti in 1396, after designs by Marco da Campione in Gothic style. In 1782 it was suppressed by the Emperor Joseph the II, but was again resigned to the Certosini in 1834, to be preserved as a national monument when the monastic element was finally suppressed in Italy.

The entrance and the front atrium are adorned with frescoes by Bernardino Luini, which however have been much damaged in the course of time; from here a passage leads into a large court-yard, at the base of which is the church. The façade was begun in 1491 by G. Antonio Amadeo and continued by Dolcebuono and Solari; probably the best part of it was constructed in the XV century; the style is Roman-Lombard and rich in decoration. (The upper part is unfinished.) Many sculptors worked at this façade, notably the brothers A. and C. Mantegazza, G. A. Amadeo, A. Fuseo, etc. in the XV century and Giacomo Della Porta, A. Bassi (Bambaja) C. Solari (Gobbo) in the XVI century. The medallions at the foot of the façade are of marble, — they represent Roman emperors. — The four large windows and the entrance-door are magnificent and especially worthy of notice. (All visitors must take a guide).

The building is in the shape of a Roman cross, having three naves, and in each of the lateral ones there are seven chapels.

**LEFT NAVE II. Chapel:** The « Pala d'Altare » are by Perugino, however only the middle one is original, the others being copies. The friars are by Borgognone.

**VI. Chapel:** S. Ambrogio and four saints, by Borgognone.

**LEFT WING OF CROSS-NAVE.** Two recumbent statues: Lodovico Moro and his wife Beatrice D'Este by C. Solari. — beautiful candelabras in bronze of the XVI century. On the left of the choir the old vestry, with a fine door (seven bass-reliefs representing the Dukes of Milan, and a very valuable work in ivory by Bernardo degli Ubriacchi of the XVI century). The choir has a fine marble altar of the XVI century by Solari; in front of the same four bronze candelabras by Lib. Fontana sculptures by Borgognone. The door on the right of the choir leads to the lavatorium where there is a fine fountain with frescoes by Bern. Luini.

**RIGHT WING OF CROSS-NAVE.** The splendid mausoleum of Gian Galeazzo Visconti, begun by Cristoforo Romano in 1490, and finished in 1562 under the collaboration of several sculptors, amongst these Ant. Amadeo, Giacomo della Porta etc. — From the vestry the visitors pass into the Small Cloister, also called « della Fontana »: Note the perfect columns of marble and the beautiful decorations in terracotta, by Rinaldo di Staurio.

The Refectory lies to the west and offers a very fine view of the church. Round the Great Cloister, there are 24 cells of three rooms and a garden each, inhabited formerly by the Carthusian monks. (From here the visitor should return to the church).

**RIGHT NAVE II. Chapel:** A fine painting of the Virgin, by Guercino.

**III Chapel:** S. Siro and four other saints, by Borgognone. The vaulted roof of this chapel is the only one in which the original decoration is preserved (1491).

**IV Chapel:** Jesus carrying the Cross, by Borgognone.

**VI Chapel:** A fine painting in six parts, by Macrino di Alba (1496).

A pass from the prefecture of Pavia is required to permit visitors to ascend the cupola of the monastery.

**Note:** Before leaving the monastery it is interesting and advisable to visit the liqueur factory, where a very good Chartreuse, after the ancient receipt, is made (and sold).

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# Excursion to Lake of Como.

The town of Como can be reached either from the central or from the north station (Ferrovia Nord), the latter being slightly the quicker route, and having the advantage of setting its passengers down close to the shore of the lake, at a point from which the steamers start.

Before going aboard one of the steamers one should pay a short visit to the town.

## COMO.

Dates back even before the eternal city, and although now an important manufacturing town, in days gone by it played a very important part in the troubled history of Lombardy.

Here again we find the remains of bastions and gates, that in earlier days surrounded and guarded the town, they seem to be of Barbarossa's time.

The main and practically the only sight that the Como of to-day can boast of (as in the case of so many of the Italian towns, that in the past have played an important part in the history of the country) is the « Duomo » or Cathedral, a picturesque editice founded in 1396, but not finished until the year 1732, when the cupola was completed.

Several statues adorn the outside of the building, perhaps the most noteworthy being those of the Plinys, natives of Como.

The interior is not of particular interest; though the monument to the memory of that famous historian Benedetto Giovio is worthy of attention, as are also some paintings by Ferrari and Luini. Como however is not a place where one stays for the attraction of its beauty; for indeed it has none. It is rather as a starting-point for excursions on the lake that it is of interest to the tourist, as for a short sojourn such places as for instance Cadenabbia or Bellagio are to be prefered.

Presuming a one day trip is being made from Milan, the best way to see the lake, is to take one of the large steamers that leave Como about 9 o'clock and go up as far as Colico.

Leaving Como the boat bears across the lake to the village of Cernobbio, but before starting let me

here give the reader an idea of what is before him. Owing to the natural formation of the surrounding mountains and promontories, one passes as it were, through a series of small lakes, each one vieing with the other for the supremacy in the grandeur of its scenery, dotted along the shores of both sides of the lake are a number of villas with picturesque gardens sloping down to the edge of the water, owned by families who come down to this beautiful spot for the « Villeggiatura », or in other words to spend the summer months.

These villas extend along both banks as far as Torno, but from here as far as the right bank is concerned, they cease; the country becomes more rugged and the villages fewer and further apart.

At **Cernobbio** is situated the famous Villa d'Este built by Gallio and afterwards purchased by Caroline, Princess of Wales, who resided there for some years and considerably added to its magnificence. It is now an Hotel and during the season, owing to the beauty of its situation added to perfect management, is always full of visitors.

Almost opposite Cernobbio stood the Villa Carena, which however without any warning one day dissappeared bodily into the lake; the only sign now left to mark where it stood, is a terrace and a few stone steps.

Leaving Cernobbio behind us we pass into another basin of the lake and come to the village of Torno on the right hand shore: it is a most picturesque spot surrounded by numerous quaintly designed villas and gardens, which forcibly remind one of the quiet nooks one is so familiar with on the higher reaches of the Thames.

## MOLTRASIO.

Leaving Torno we dart across to the opposite shore to call at Moltrasio. One does not see the village from the landing stage, as it lies a little further along the lake and some little distance back from the shore, nestling on the slope of the mountain.

I would strongly recommend a short visit to this unimportant but most picturesque and quaint old village. It is approached by a series of quaint short steps turning from right to left right up to the village and through it, in a zig-zag, all the way.

All round there are olive and fig trees; a mountain stream flows through or rather under, the village and is spanned in various places by high old stone bridges.

Presenting a quaint old world aspect- a veritable Mecca for the artist or photographer.

Returning to the boat again we turn another point of the lake and come in sight of a series of villages: such as Caglio, Torrigia, Urio, Carate, stretching away on the left shore- and still the numerous pretty villas and gardens, all adding to make the picture one of beauty in harmony of colour. — Opposite Careno which is now on our right, we are at the deepest part of the lake- some 400 metres-.

Nesso is another small village much like those we have already passed, but is a point from which, if one has the time, one can take no end of beautiful mountain walks and climbs. Just above Nesso is also an old castle which is worth a visit.

Passing through another and much larger basin we come to Argegno, a point from which one can get across to Switzerland. From Argegno we get a glimpse of Bellagio, some way off on our right; before reaching that beautiful spot however our boat touches at Colonno, evidently so named on account of the Roman shaving sent in days gone by a colony of Greeks to inhabit the village.

Almost immediately opposite Campo (our next place of call) is the now deserted little island « Comacina », which in its day acted as a formidable fortress against invading forces, and at a later date several Royal Familiesh ave used it as a place of refuge.

Leaving Lenno behind us we now approach one of the most picturesque and heautiful parts of the lake: a veritable panorama stands out before us- **Cadenabbia** (a favourite resort of tourists) Bellagio, Tremezzo, Varenna appear in all their splendour; bright patches of colour all nestling under the rugged slopes that culminate in snow-capped mountains of the Valtellina in the distance, — the glowing purple browns of the mountains, rich in tone and beauty, all blending in beautiful harmony down to the hlue waters of the lake. Taking a line across the lake from Cadenabbia we come to Bellagio, situated at the fork of the lake that divides the Como from the Lecco portion-the end of the fork so to speak facing up the lake which continues on to Colico.

## BELLAGIO.

**Bellagio** is an ideal little place to make a stay possessing a picturesque old portion of the town as well as the modern one which consists chiefly of hotels and of the promenade. A colonnade runs along the latter under which are to be found many shops, the wares of which are mainly fancy articles made of olive-wood, and the inevitahle curio- and antiquity stores, all very tempting to

the eye, but whether those who invest in these « antiquities » find upon reflection that they have secured a real treasure and not « a modern » antiquity is a point upon which I have a very strong doubt. Personally I have always fought shy of these establishments, for I think it a peculiar circumstance, that in nearly all favourite Italian resorts frequented by tourists, especially foreigners, there are always such an imposing array of antiquities, pictures, lace, china, jewellery, furniture etc., to be found in these places in such abundance, and wonder from what source the supply comes, one says wonder, but the problem is one not difficult to solve.

Above Bellagio stands the « **Villa Serbelloni** » reached by a zig zag pathway immediately behind the marina.

On reaching the villa we pass through a delightful semi-tropical garden, interspersed with numerous rockeries and ferneries, an art in which the Italian excels.

From the summit of the promontory a most glorious view of the three branches of the lake is before the eye, the equal of which for beauty and grandeur it would be difficult to surpass anywhere. From where we stand the woods slope down to the lake, and here and there one gets a

peep of the blue waters immediately below; in the distance are the hills with snow-capped mountains showing up in the background.

From Bellagio we take the steamer to Menaggio on the opposite shore and from there take the train to Porlezza (about 1 hour) which is situated at the top of

# LAKE LUGANO.

This is a smaller and possibly not quite so rich in scenic effects as some of the other lakes: but beautiful walks and drives abound along its shores.

The town of Lugano is most picturesquely situated about 900 foots above sea level, the old part of the town is very quaint and interesting with its curious arcaded streets which have many times been portayed on the artist's canvas.

Modern Lugano might almost be called a town of hotels from the number to be found there, but as this charming spot annually increases in popularity as an ideal resort both for its climate and scenery, the presence of these establishments is fully justified and this season will see yet another opened namely the « Hotel des Anglais » a model example of comfort and furnishing; the proprietor (an Englishman) having had the advantage of assisting in the direction of some of the most famous hotels in the world Beyond this the « des

LUGANO

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Anglais » Hotel has the unique advantage of having a dining room and terrace built out over the Lake: which in the delightful summer evenings so well known to frequenters of Lugano add greatly to the charm of an after dinner cigar or tête a tête and makes one feel at rest with the whole world when one can sit and enjoy the soft evening air, and watch the silvery moon shining above the Mountains and casting its gleaming rays on the still waters beneath.

There is some idea on foot of building a « Kursaal » along the shore of the lake and if such a project is carried out it will add greatly to the already great popularity of the town and make it a serious rival to Monte - Carlo, Mentone and other fashionable resorts.

From Lugano a very beautiful excursion is to take the mountain railway to Monte Generoso — but to do this one must first take the steamer to Capolago — which lies at the foot of the mountain, the summit being reached by a mountain railway.

The Lake of Lugano lies between the Lakes of Como and Maggiore and all three lakes can be reached by jumping across the intervening land except that the jumping has to be done by a short railway fourney. For instance from.

Menaggio on Lake Como the railway runs to Porlezza on Lake Lugano.

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From Porlezza by boat to Lugano.

From Lugano by boat to Ponte Tresa.

From Ponte Tresa by railway to Luino on Lake Maggiore and so one has traversed the three lakes almost in a direct line with the exception of the boat trip from Lugano to Ponte Tresa.

# VARESE.

This town is well worth a visit, being most healthily situated in the midst of romantic and beautiful scenery. Taking the Electric train from the central station Varese is reached in about fifty minutes on this line there is no second class accomodation there being only first and third class carriages.

Beyond the pure air and beauty of the surrounding scenery there is not much to attract the visitor to Varese in the way of sight seeing, at the same time there are many beautiful Villas and gardens in the neighbourhood, many of them belonging to English families. It was at Varese that King of tenors, Tamagno; built the Villa Margherita named after his daughter, a charming residence commanding magnificent views of the surrounding country, and where the great singer died only a few months ago, mourned by the whole world and especially by the Varesians, who lost not

only a great man, but a most kind and charitable neighbour.

Anyone visiting Varese, should on no account omit a visit to the

## MADONNA DEL MONTE.

The foot of this mountain lies about two miles out of Varese: and is reached by electric trams which run every half hour.

At the small village of Robarello which lies at the foot of the mountain, horses or carriages can be obtained for making the ascent, which is no small matter, as the summit stands 2850 feet above the level of the sea: but providing one is not pushed for time, it is far better to make the ascent on foot, there being a good road all the way skirting the side of the mountain; and being divided as it were into short stretches at the end of each of which stands one of the fourteen chapels which are built on the mountain makes the ascent easy, the road being well shaded, a low wall runs along one side; affording a resting place whenever the tourist may feel tired.

In making the ascent on foot, one also has the advantage of enjoying the magnificent and ever changing scenery that presents itself at every fresh turn of the road: and also of examining at leisure

the various chapels, which if one takes a conveyance cannot be done, the coachman's aim appearing to be, to rush one up to the summit as speedily as possible.

The chapels of which as already stated there are no less than 14, contain frescoes by numerous Lombard Artists; among them being Nuvolone, in each chapel is represented a biblical scene and the really excellently modelled figures (in plaster) which are all life size, employed in the laying of the scenes, make the effect extremely realistic: some of the expressions displayed upon the faces being wonderfully true to nature.

One cannot enter the chapels, but peeps through an iron railing into the interior. On the floors are to be seen numerous coins of various values which are evidently thrown in by worshippers and others as offerings, and which go towards the maintenance and repair of the chapels.

Among the many scenes represented are those of « The Crucifixion », « The Ascension », « Expulsion from the garden of Eden » « Money changers in the Temple », The Ascent and Resurrection of Christ », etc.

Leaving these chapels one by one behind us we finally reach the summit, where there is a quaint old village, commanding a panoramic view

of the surrounding country, to enjoy which alone, is worth having made the ascent. The atmosphere is perfect and one feels as though one could remain for hours inhaling the pure fresh air and devouring the incomparable view.

There is also a capital restaurant where one can obtain luncheon: in summer the dining tables are placed on a huge terrace from which one can both refresh the inner man and enjoy the view at the same time.

The chapels are generally ascribed as being the idea of a Capucin Monk called Aggugiari who commenced the work early in the 14th century.

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These tickets give the passenger the right to travel on all the steamboats making the ordinary journeys for ***Fifteen days*** (feast days excepted) at the choice of the passenger, within one year from the date of issue.

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The ticket holder can choose the 15 days, for his journey, with exception of Feast days, at his pleasure, either in succession or in stages. After having completed a fourney of fifteen days the ticket holder can apply for others.

## Cheap Tickets valid for Three days.

These tickets are on sale on the steamboats and at the Company's Agencies. They enable the holder to travel on the Lake in any direction on any ordinary journey during the period for which the ticket is valid.

Price of Ticket L. 9.50 First class
» 5.50 Second »

to which is added 5 centimes for stamp duty.

# LAKE MAGGIORE.

This lake as its name implies is the largest of the three and takes a good deal more time to see thoroughly. Presuming the journey is taken from Milan as a starting-point, one takes the train to Arona, and from thence gets on the steamer for the journey up the lake; but we must here pause to say a word about.

## ARONA

which is well worth spending an hour in looking over. One of the great features of Arona is its famous statue situated on the top of the hill that overlooks the town. Some idea of its colossal proportions may be gathered from the fact that it measures from the base of the pedestal to the crown of the head Ft. 112 and six people can confortably find standing room in the head. The statue represents the Saint Carlo Borromeo and

was erected in 1697. Making our way down the hill again to the landing stage we take the boat to Stresa, noticing on the way the little village of Angera perched up on a high eminence and surmounted by an ancient Castle, which as however been sadly disfigured by modern restoration quite out of keeping with the remainder of this historical old building.

Leaving the small village of Meina on our left we round the promontory on which Ranco stands and now get an almost uninterrupted view of the whole length of the lake, and a grand view it is; we are now fast approaching the beautiful bay in which are situated the Borromean Islands, but before reaching these spots we first call at

## STRESA

which stands out at the corner of the bay, not an important town: the only attraction in it being its splendid position and commanding view, indeed it has been called the « Jewel of lake Maggiore ». Queen Margherita and the Duke and Duchess of Genova posses fine palaces here. A little farther round the bay we come to **Baveno,** from which one gets a splendid view of the Borromean Islands clus tered together in the centre of the bay, it says much for Baveno that the late Queen Victoria

once made a prolonged stay there — Striking right across the bay, passing the Islands on our right, we come to

## PALLANZA

one of the sunniest spots in the North of Italy: and very much frequented as a winter resort: one often has heard during the winter months that if the sun is shining anywhere, it is sure to be found shining on Pallanza. This is a town of no great size or pretensions, the population being only about 5000.

It lies at the foot of Monte Rosso. The churches of S. Leonardo and Madonna di Campagna are worth a visit, the latter containing some fine frescoes.

There are excellent Hotels here, the Grand being especially recommended as first class in every way. The English Church Service is held in this Hotel during the season.

Another excellent establishment is the Grand Eden Hotel.

## BORROMEAN ISLANDS

From Pallanza one looks on to the Borromean Islands, viz: the Isola dei Pescatori, Isola Bella, Isola di San Giovanni and the Isola Madre, the